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of art is no longer in Germany, but at Petersburgh. A very successful lithograph from it, by Jentzen, was spoilt; but there is still an excellent copper engraving by the master-hand of Lüderitz.

About the year 1829, the well-known poet Von Uechtritz began to exert an influence over Lessing. When Professor Schadow, in 1830, went to Italy, with other artists, he entrusted Lessing with most of his duties, and from this time his works exercised a most decided sway over the tone and character of landscape painting. In the year 1830 also, his "Leonora" was completed. The two following years successively witnessed the commencement of his "Hussites Preaching," and his "Council at Costritz." The former of these pictures, which was completed in 1836, and is in the possession of the King of Prussia, has met with the greatest success in most of the principal towns of Germany, as well as in Paris, and it procured for the painter the cross of the Legion of Honour from the King of the French. By this work he gave that protestant direction to art, which is still his great characteristic. The same tendency is prominent in his "Ezzelin," where the wounded man spurns the consolation of the monks, and refuses to allow the representatives of the court of Rome to interfere with his communion with God. It is well known that Schadow, on observing this strong protestant tone, found great fault with the design, and did his utmost to dissuade Lessing from completing the picture. But art, and Lessing's inward impulse, triumphed; and the noble *chef-d'œuvre*, which was painted in 1841 and 1842, is now the principal attraction in the gallery at Frankfort. No previous or subsequent painting attracts such universal attention, and justly excites such warm admiration. The number of Lessing's noble productions is too great to admit of a detailed description within our limits. Those we have mentioned are among the chief.

Lessing's figure and appearance are of a grand and noble character, his features are distinctly marked, and their expression is full of meaning and interest. With art he also successfully cultivates hunting sports. His usual dress is a green over-coat and a green cap, which give him the appearance of a forester. He is a most affectionate and attentive husband and father. It is rather difficult to get acquainted with him, but he is a faithful and constant friend to those with whom he is on intimate terms. The slightest deviation from truth gives him great pain. He is a noble, genuine German in the fullest sense of the term, and demands fidelity and truth in life as well as in art. Every year he goes on a journey for improvement in his profession, that he may constantly repair to nature as the source of his inspiration. In the pursuit of his studies he is unwearied and discriminating. He does not consider study from nature really useful unless the student copies striking objects with the utmost fidelity and fulness of detail that art and skill will allow. He willingly communicates the benefit of his advice and assistance to all young artists. To many he answers the purpose of an ideal model, and Düsseldorf owes much to him both in his personal and artistic character.

Germany is with good reason proud of the grand creations of this genial and real German artist; for every new historical work is a fresh triumph of art. He has studied the development of the reformed religion from his youth up with great interest, has grasped the subject with considerable power of mind, pursued it with a deep sensibility to its stirring incidents, and drawn from it the materials for some of his finest efforts. The composition of his "Hussites Preaching," and his "Luther Burning the Papal Bull," displays a strength of belief and a peculiarly religious tone, which prove him to be not merely an artist, but a man of deep religious convictions—a Christian hero of the grand order. Each of his superior works has for its groundwork, not only a great historical event, but a profound idea, which serves as a central point for the whole. His "Hussites Preaching" admirably depicts the tendency of the time in question. His Huss, who appears before the pile on which he is about to be burnt, who is condemned to the flames as a heretic, and whose ashes are to be scattered to the four

winds, that no trace of him may remain—this Huss, Lessing has pictured kneeling before the pile, and by the warmth and earnestness of his devotion irresistibly compelling even his enemies to pray with him.

Similarly Luther stands forth, in his large painting, as a mighty hero, with his head raised to heaven, attracting towards himself the animated gaze of the bystanders, and looking just as we may easily imagine he did look when he uttered those well-known words at the Diet of Worms—"Here I take my stand, I cannot alter, God help me, Amen!" Close behind Luther appears the church in all its glory, for Luther struggled not against the church, but against what he considered the corruptions of the church. No artist has ever yet succeeded in portraying the impetuous reformer with so much power. All the interest is concentrated upon that part of the picture where his figure appears; and the mind of the spectator is absorbed in the contemplation of the impressive scene before him, and the mighty results which have flowed, and may yet be expected to flow, from this significant event. On the right of the picture are youthful students engaged in stirring the fire; on the left Melancthon, Duke George, Carlstadt, and other eminent Protstants. In the first sketch, which Lessing made in 1848, Luther stood as in the finished picture; but in the group on the left were several distinguished nobles in military attire, and on the right students and people.

In the large Indian ink cartoon-drawing, which was executed in January, 1852, Luther has his head turned towards the fire, preparing to throw the bull into the flames. While the attitude is admirably appropriate to Luther's fiery temperament and impetuous mode of action; the expression of the face indicates a firm, warm confidence in God, and a lofty animation of soul. On the right of Luther stands a young, richly dressed student; on the left, in the foreground, we see Duke George, wearing an expression of evident dissatisfaction with the proceeding. The figures are about two-thirds the size of life. The picture has, it is true, neither academic style, nor regular arrangement according to artificial rules, but is so pure, so smooth, so true to life without any exaggeration, that not only is the beholder struck with the truthfulness and living force of each figure, but the whole composition exhibits a perfect harmony and unity which cannot be too much admired.

Even before the completion of this great work of art, London, New-York, Brussels, and Rotterdam were competitors for it. It is now the property of Herr Notteboom, of Rotterdam, and will form one of the chief attractions in the exhibition of German (particularly Düsseldorf) paintings, which is about to take place in London, next July. The Germans, not unnaturally, feel great regret at the loss of a painting which excited so animated a competition all over the world, so to speak, even before it was finished. All that they have left is the cartoon drawing of the sketch, which belongs to Dr. Lucanus, of Halberstadt, and is open to the public. The right of engraving it has been conferred by Lessing upon Jansen, of Düsseldorf, the copper-plate engraver, who has already acquired great fame by his engraving of "the Rescue from Shipwreck," by Jordan, and who expects to complete his task within two years.

C. A. FRAIKIN, THE BELGIAN SCULPTOR.

AMONG the sculptors of the present time who are flourishing in the full vigour of their artistic power, Fraikin deserves to be mentioned with honour, as a genuine artist of the highest order. He belongs to that class of men who are worthy to attract the attention not only of their own countrymen but of all who take an interest in art and artists.

C. A. Fraikin was born at Herenthal in the year 1818. His father was a public notary in that town. Even as a boy he gave evidence of a strong and even irresistible inclination towards art. Drawing was his fondest, his constant delight. His father was too wise a man to offer any opposition to this evident indication of natural genius. Hardly had his son received an elementary school education, when he was sent to Brussels, at the age of thirteen, to pursue the course of study

n that academy with a view to perfect himself as an artist. The young aspirant fondly hoped he had now attained the object of his desire; but his dreams of artistic greatness were destined to be soon disturbed. Only a month after the commencement of his career at Brussels, he was called to fulfil the melancholy duty of accompanying the remains of his honoured father to the grave. With him all Fraikin's plans were buried, for his practical guardians would hear nothing of his talent, his irresistible propensity, his brilliant expectations of artistic celebrity, and the bitterness of his disappointment if he were prevented from continuing his course. The lad was peremptorily ordered to decide upon a calling which would ensure him worldly prosperity and a respectable position in society.

Fraikin was obliged to abandon his pursuit of art and prepare for the study of medicine. Such was the fixed resolve of his guardians, and he could not but comply. The time for preparation passed by, but with his Virgil, his Homer, and historical compendiums, pencils and chalk were frequently in his hand. So also during his professional studies at the university, which extended over four years, he was busily engaged in increasing his artistic skill. The hours which could be withdrawn from the study of Æsculapius were devoted to art. In these stolen moments he completed a vast number of drawings from copper-plate engravings, and drew portraits of all his fellow-students with whom he was on friendly terms. At length the young disciple of Æsculapius had completed his curriculum; he passed his final examination with success; and went and settled down in a small town near Brussels to obtain his livelihood as a medical practitioner. As may be easily imagined, he had many leisure hours, all which, according to his custom and inclination, he sedulously devoted to art. He drew various heads and figures in chalk; but of models in clay the young doctor had as yet no idea. At length it came into his head to make a full-size bust of himself. He procured some plaster of Paris, moulded a block, and set to work to cut the bust out of the plaster of Paris, for as yet he was completely ignorant of the ordinary procedure of sculptors. In spite, however, of all difficulties, the perseverance of the young artist brought the work to a state of completeness. The bust was finished, and, what was more, bore a strong resemblance to him.

Fraikin not unnaturally looked upon this as a great triumph. He sent the bust to his brother, who was residing in Brussels. His brother lost no time in showing the work to some of his acquaintance. All were more than surprised; they were at a loss to conceive how such a bust could have been made by a young man who had never handled the sculptor's modelling tools, nor made sculpture his special study. They supposed that it would require at least five years to complete such a bust as the young medical practitioner had cut out of plaster of Paris, with no other instruments than his scalpel, knife, and file. Scarcely had Fraikin been made acquainted with the unexpected success of his first attempt at sculpture, and the warm encomiums that were lavished upon it, when he resolved to abandon the medical profession, and devote himself entirely to art, which he felt deeply convinced was the calling for which he was by nature intended. He bade farewell to medicine, and at once repaired to Brussels, where he commenced a regular course of study under a sculptor. In three months he had learnt the art of modelling, was entrusted with important works, and attended constantly at the Brussels academy. He rapidly passed through, or for the most part leaped over, all the different classes, and after five months' most diligent application, obtained the first prize in composition and modelling from nature.

This took place in the year 1842. The young artist immediately went to work, and modelled "Venus and the Doves." The charming statue attracted great attention, and made so favourable an impression, that he forthwith resolved to go and take up his residence at Brussels. By his earliest considerable productions, which were finished one after the other in rapid succession, he soon acquired a European celebrity. His reputation was at once established; for all recognised in his

works a highly gifted artist, who was in the fullest possession of the antique gracefulness of line and form. His fine talent met with support and encouragement, while he was plentifully supplied with commissions to execute, some of them of considerable importance, both from the government and the town of Brussels; for which latter he, with others, ornamented the noble portal of the town hall with eleven statues of great artistic merit.

In a contest of plastic art appointed by the Belgian government, Fraikin came off victorious over many very able competitors, by his well-known and greatly-admired sculpture of "Love," which he worked in marble for the public museum by order of government. This work, in delicacy of outline and gracefulness of posture, is one of the most beautiful that have been produced in any country during the last ten years.

The artist was now able to gratify a wish he had long cherished of visiting Italy. In the year 1846 he repaired thither, and remained there a year, studying and labouring with the greatest perseverance and assiduity. He returned home enriched with new views of art, having a better knowledge of his capabilities, and more skilful, if possible, in the practical part of his art. Scarcely had he arrived, when he was elected a member of the Royal Academy of Sciences and the Fine Arts. Similar expressions of admiration for his rare talents and his exquisitely graceful productions were lavished upon him from all sides. In the year 1848 he completed his celebrated "Psyche," as a companion to his "Love," and was made a knight of the Order of Leopold.

His talent met with equally deserved recognition in foreign countries. The petty envy of rivals may have been excited by his appointment to prepare a statue for the Ostend civic authorities in memory of the Queen of Belgium, shortly after her lamented decease. But the result has proved the wisdom of those who selected him for that purpose. With cheerful courage and a genuine artistic inspiration, Fraikin set to work, and what he has achieved affords striking proof that he perfectly understood the task he had undertaken, and knew how to give perfect development to the beautiful conceptions which he had formed in his mind. The artist had the high satisfaction of learning that the committee appointed to examine his work pronounced it completely successful. Indeed, how could it be otherwise? It strikes every beholder at once as the production of an artist animated by a spirit of genuine devotion, and impressed with a deep sense of the dignity and importance of his art.

The queen, whose figure is an admirable portrait, strongly resembling the original, is on the eve of dissolution, and, in anticipation of future glory, is rising from her couch to grasp with her right hand the heavenly crown which an angel is bringing her from on high, with the golden palm of victory in the left hand, and overshadowing her with his outspread wings. The earthly crown has fallen off the queen's brow who is striving with her right hand after the crown of immortality, which the heavenly messenger has brought. Her left hand, sinking down by her side, throws back the royal mantle which partly covers the couch, and out of it fall flowers and fruits, emblems of the deeds of her beneficent gentleness and philanthropy.

At the feet of the queen sits an earnest female figure, the hands folded in an attitude of devotion, looking up at the dying queen with an expression of intense grief. It is an allegorical representation of the city of Ostend, which is seated on the stern of an ancient vessel bearing the arms of the city. The head of the figure is adorned with a species of helmet in the shape of the national cap of the Ostend women, and surrounded with reeds. The mantle, which falls in richest folds, half covers the breastplate.

The whole group breathes an artistic harmony of the loftiest character. It bespeaks the simplest, and yet the noblest majesty; the several figures are particularly successful in elegance of outline, natural ease of attitude, and the subordination of the purely sensual, without, however, at all trenching upon the beauty of the sculpture.

The head of the queen is no less remarkable for its won-

derful fidelity than its beauty as a work of art; the posture is most pleasing and life-like; the attitude of the arms is at once pleasing and true to nature, and the whole drapery light and graceful. A mild and tender expression clothes the brow of the angel; the figure of whom is no less elegant in form

out all its parts, finely conceived and skilfully executed down to the minutest details. It is a real masterpiece of sculpture, which conveys the idea of the artist in the most expressive manner to all who are susceptible of artistic impressions. Both as a successful realisation of the sculptor's conception,



THE STROLLING MUSICIANS.—FROM A PAINTING BY ADRIAN VAN OSTADE.

than natural in attitude and drapery. The almost masculine earnestness in the head of the female figure which represents Ostend, forms a most striking and effective contrast to the other figures, and gives wonderful life to the whole group. In this figure a calm earnestness of pious resignation is most powerfully expressed.

The whole work is executed in a masterly manner through-

and in itself an exquisite piece of workmanship, it is a noble monument, well worthy of the object to which it is devoted. For centuries it will remain a fit emblem of the veneration of the Belgians for the departed queen, an honour to the state which cherishes her memory, and no less honourable to the established reputation of the artist whose creative genius and skilful hand gave it existence.